

Wagner  
Miss M. L.

1691

Rochester N. Y.  
Nov 17/79.

Nov <sup>18</sup>18/79

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Encloses \$1. for Photo  
of Borday.

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✓

Recd Hack &  
Nov. 18

1691

Rochester N.Y.

Nov. 17<sup>th</sup> 79

The Curator of the "Corcoran  
Art Gallery, will find en-  
closed, one Dollar, for which  
he will please <sup>send</sup> to M. Louise  
Wagner 79 "Reynolds Arcade"  
Rochester N.Y. One large  
Photographic copy, of the  
Painting of "Charlotte  
Corday" by mail.

M. L. Wagner



French

1/692.

W. M. R. Secty.

Chicago Acady of F. A.

Nov 17-18. 1879

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With regard to Photos  
sent him for Acady of  
Fine Arts.

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✓



# The Chicago Academy of Fine Arts.

S. W. COR. STATE AND MONROE STS.

(ELEVATOR ON MONROE STREET.)

GEORGE ARMOUR, President.

E. W. BLATCHFORD, Vice-President.

L. J. GAGE, Treasurer.

W. M. R. FRENCH, Secretary.

## TEACHERS IN ART SCHOOL

H. F. Spread, }  
L. C. Earle, } Professors of Drawing and Painting.

J. H. Vanderpoel, Assistant Teacher of Drawing.  
N. H. Carpenter, Instructor in Perspective.

Chicago, Nov. 18 1879

Mr MacLeod, Esq -

Dear Sir:

I wrote you about  
photographs yesterday or day before.

Our Pres<sup>t</sup>, Mr. Armour, requests  
me to accumulate information about  
fine art buildings. Is there

a plan published of the Corcoran  
Gallery, and a statement of cost, &c?

If so, will you please send me a  
copy, with charges if any -

I hope our people may build.

Yours very truly

W. M. R. French -  
Secy.



Recd Nov 21

# The Chicago Academy of Fine Arts.

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Chicago, Nov. 17 1879

Mr MacLeod, Esq-  
Dear Sir:

I acknowledged a few days ago the transfer of the photographs from the old institution to the new.

I observe with pleasure your article on the Barge bronzes in the new American Art Review.

I have framed a few of the photographs; and am about to have the rest bound in book form accessible to our students. It occurs to me that by this time you may have additional photographs of new works which you can add to our collection. If so I will



send you an accurate list of  
what we have, so as not to du-  
plicate. I want to make a  
handsome volume of them, and  
should be glad to have all which  
it is the rules of the Gallery per-  
mit to be given to sister institu-  
tions

Yours very truly

W. M. R. French

Secretary.



Hayes Webb C.

1693

Nov 21 /79.

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Order for Brown's  
portrait of the President.

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✓



EXECUTIVE MANSION,  
WASHINGTON.

21 Nov 1879

Dr McLeod.

Please deliver to  
A. P. McElroy the portrait  
of the President painted by  
Mr. Brown.

Very Respectfully  
Webb C. Hayes



No. Menamin,  
D.

1694.

Nov 22. 1879,

---

Proposal for Pedestals  
for the Niches.

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✓

Washington DC Nov 22, 1879

To Building Committee of  
Corcoran Gallery of Art  
Gentlemen

Will furnish and set four  
4) pedestals, as per sketch furnished by Mr Wm McLeod  
<sup>Curator</sup>  
~~Secretary~~ for above Committee, in niches in front of Gallery  
of Art of either Conn. or Hinghamtown brown stone  
for the sum of two hundred and twenty dollars (\$220<sup>00</sup>)

Will set two (2) marble figures on pedestals for  
for thirty dollars (\$30<sup>00</sup>) provided they can be set  
when derrick is in position for setting pedestals.

Yours respectfully  
D. M. McManis

Cor 1st and Penna ave S.E.



Mertford J. R.

1695;

Nov. 20. 1879,

Nov 22/79,

---

Solicits an order for his  
Nephew to make a Statuette  
for the C. S. A. from \$3000.000  
macerated paper money,  
price \$500.

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✓



Ackd. Nov. 22

1695

Cash Room Treasury Dept.  
Nov 20, 1879

To the Trustees  
Corcoran Art Gallery.

Gentlemen:

On the 17<sup>th</sup> inst. I wrote to Mr. Corcoran & acquainted him with a Patent privilege my nephew has to make ornaments out of Paper money redeemed & macerated by the U. S. Government, & called his attention to the fact that a figure representing the Union of Art made out of \$3,000,000. could be produced & that it would add greatly to the attractiveness of the Gallery. To day I received a reply from Mr. Corcoran through Mr. Hyde directing me to communicate with the Trustees of the Gallery by whom selections & purchases are made.

I therefore desire to state that if it is the pleasure of the Trustees to have such a work of art out of this material which when finished resembles Gray Stone of a delicate shade & produces a good effect, my nephew J. Wolston Westford could complete one



in three months time & would only ask as compensation for his labor \$500. including a suitable bracket for it to stand on made of same material.

The figure would stand about two feet six inches high, partially draped, a wreath of Laurel crowning her head; in her left hand a pallet & brushes & in her right hand she would hold a brush.

Hoping favorable consideration will be given the above proposition, I am,

Very respectfully  
J. V. Hertford

Henderson  
(M. F.)

1696

St. Louis

Nov 18/79

by M. C.  
Nov 24/79,

---

About paintings by,  
No. Meeker.

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✓





St Louis Nov. 18/79

Recd. G. W. W. 24 Nov 1896  
G. W. W.

Mr Crocoran,

Dear Sir;

Having  
watched the progress of your art  
gallery with much interest, and  
having noticed with particular  
pleasure your inclination to  
encourage artists of our own  
country, I take the liberty to  
write calling your attention to  
one of our Western artists. He  
is little known in the East, and  
is probably the only Western Artist



who has achieved much reputation  
as a specialist. I refer  
to Mr Meeker, whose specialty  
is a charming rendition of  
Southern Swamps. Scenes.

There is a very good article  
concerning him, with an engraving  
of one of his pictures in a book  
lately published "Appletons  
American Painters" by J. W.  
Shelton. I send a leaf  
from Harpers Magazine in which  
there is also a little sketch.

The criticism in the article about  
the 'tone' of his pictures is  
unmerited - Tone is his fort.

We may give foreign Artists

the credit of superiority in figure  
& genre pictures. But the few  
American landscapists, individual  
& independent in style, it seems to  
me are surpassed by no one.

That Richards & De Haas  
have done for marine art, Lifford  
for still water, Bellows for New  
England Scenes, Luntag for the  
mountains of Virginia, Meeker  
has accomplished for Southern  
Swamps.

His dreamy  
atmospheric effects are most  
fascinating, and I am sure would  
help to make an interesting  
variety in your collection.

My husband is



perhaps not unknown to you. He  
preceeded Mr Carl Schurz in the  
Senate (from Wisconsin). I anti-  
merely as a great admirer of Mr  
Peckers works, knowing at the  
same time his want of business  
capacity. My husband missed  
by a little inattention, obtaining  
a picture ordered by you - Richards  
"vastly deep". The little history of  
this picture given us by the picture  
dealer suggested to me the idea  
of calling your attention to Mr  
Pecker.

I send you some photographs which  
he happened to have at hand.

I am sorry that they do not  
represent more variety. Other



1696

favorite scenes have a misty  
effect without a distinct foreground.  
others swamps in woods without  
so much expanse of water as is  
represented in the photographs. other  
sketches are taken in 'Spring time'  
when the luxuriance of foliage is  
brightened by the wealth of flowering  
trees and plants. He has painted  
these scenes in every variety, and  
I notice <sup>that</sup> every one who possesses  
one of his pictures thinks he has the  
best one Meker ever painted.

I also send you by express  
a small picture of our own, for the  
sake of giving you an idea of his  
coloring. This you will be kind  
enough to return <sup>keeping it a few weeks if you like</sup> at my expense.  
Mr Meker is quite ambitious



to be represented in your gallery, and  
says if you would give him an order  
for a picture a third larger than the  
one I send (\$200 or \$300), he will  
agree to keep the picture if you are  
not suited. or would continue to  
submit studies until you ~~were~~ <sup>are</sup> quite  
satisfied. Or, if you would give  
him an order for a large picture,  
he would go South this winter for the  
sake of making studies in special  
reference to your picture.

I would not take the responsibility  
of these suggestions, did I not feel so  
sure that you would be gratified with the  
purchase, and that the Country would  
be honored by another name in the bright  
list of American landscapeists, brought  
to notice in the East through your  
patronage & liberality.

I am Sir,

Yours with Great Respect  
(Mrs J. B. H.)  
Wm. L. Henderson



1696

That he should be able to take this subject, so forbidding in nature to most eyes, and idealize it into a "thing of beauty," proves, beyond question, the genuineness of his artistic power. A few strongly and beautifully finished trees, with characteristic pendant moss, in the foreground; a sweep of less and less strongly defined trees, graded down in perspective; a mist that deepens in the distance, and yet which appears to fill the whole space up to the very foreground; clouds that grade off into smaller and still smaller forms, and less and less pronounced tints, so as to constitute a no less marked perspective above than below; finally, the play of sunlight on the clouds, and through the foliage, and in the mist,—all these are combined with such delicacy and skill as to produce, in most cases, a picture which is simply charming. We have often thought of the pictures of this artist as representing the world in the fresh gray tints of primeval morning. It is a world enveloped in mists, but these mists are penetrated and illumined by the rays of the sun, as the rays of the spirit pierce through and set aglow the mists of time.

Did space permit, we would gladly mention other and highly meritorious views, such as those by Mr. George L. Brown, Mr. J. W. Casilear, and Mr. Herbert McCord. As it is, we must for a moment turn to the less congenial part of our task, and call to mind that one or two trivialities, like Mr. George L. Smillie's "Coming Events Cast Their Shadows Before," have been admitted, and that still a few others, by more or less noted artists, exhibit serious faults. We have in mind especially Mr. George Inness's "Valley of the Saco." While this picture possesses many fine qualities, it nevertheless lacks delicacy in the gradating of colors. There is pronounced dissonance in it; and it is the business of the artist to reduce the harsh tones to subordination,—to compel even dissonance itself to soften and bend into conformity with the ideal unison of the whole. A work of art must be an indivisible, harmonious *unit*, in order to be a work of art at all.

We can only refer very briefly to a number of highly meritorious pieces representing domestic animals. The "Stable in Normandy," by Mr. W. J. Boogaard, and "The Sheepfold," by Mr. C. Van Leemputten, are admirable specimens of this class of pictures. Again, Mr. Emile Van Marke's "Cattle on Coast of Normandy" is a fine, powerful piece of realistic painting, while in the



cattle-and-landscape work of Mr. William Hart there is revealed an exquisitely delicate feeling for nature, together with a rare power and grace in idealizing its forms. Mr. James Hart's "Before the Storm" is also a masterly production, combining in perfect unity many features of great excellence.

But we must devote our remaining space to those pictures of the collection of which exclusively human interests constitute the subjects. Among these, two of the most striking are "The Commerce of Nations Paying Homage to Liberty" and "Notre Dame de Paris," both by Mr. Edward A. Moran. The first of these, after all that may be said of the brilliancy of its coloring and of the skill of the artist in working out the design, is nevertheless, at most, an allegory, — a vague symbol of an abstract idea, — an idea, the representation of which can scarcely be said to be within the province of art. Against "Notre Dame de Paris," on the contrary, this objection cannot be properly urged. The moon, hidden behind the cathedral towers, but made manifest by the light which shines out from behind them, suggests the order and regularity of the physical world, while the massive pile of the cathedral itself, with the soft lights gleaming from its interior, reminds us of the abiding substantiality of the spiritual world, with its inner radiance. The mixed multitude on the bridge, busied with their festivities, would seem, at first view, to present a violent contradiction to the elements we have just mentioned; but a moment's reflection suffices to recall the fact that in the greater part of the Old World, almost to the present day, the only occasion on which the non-titled individual has ever been able to assert his own independence and equality with all others has been precisely on these festive, make-believe occasions. This part of our picture, then, does not represent social chaos, but rather it portrays the wholesome, jovial aspiration of the individual after the freedom which of right belongs to him, and which, when attained, will be found to constitute that very inner mystic radiance of the spirit which brings him into complete harmony with both the spiritual and the physical worlds in their highest significance. We may add that it is the possession of this highest freedom on the part of the individual which insures the perfect blending of his loftiest aspirations with his best knowledge. Only then can external restraints be removed with safety, even to the individual himself; for it is only then that



and color seem characteristic  
phase of nature; so that one goes away from a given picture with, 1696  
not merely a vague feeling of satisfaction, but also with a new  
key to some of the lessons which nature has to teach. Take, for  
example, Mr. S. R. Gifford's "Coming Storm." The artist  
shows us in the foreground a sheet of water, still placid, indeed,  
but reflecting in its depth something of the darkness of the cloud  
that seems drifting to the front. The edge of the land is still  
glowing in the light of the not yet wholly obscured sun. A heavy  
mist sweeps down from the advancing cloud, and both fills and  
obscures the distance. It is not an "angry" sky. We see from  
the still visible and gleaming edge of the cloud that its upper sur-  
face is bathed in "smiling light." Nature, indeed, knows neither  
anger nor smiles. Whether in nature or in human life, the same  
cloud that appears dark and portentous when beheld from below,  
would, if seen from above, be seen blazing with light. The storm  
is but the momentary acceleration of the perpetual change which



neath the trees. The white race, the possessors alike of trained reason, that compass which guides through all seas, and of complete spiritual consciousness, that lighted lamp which illumines all worlds,— these, the heralds of that perpetual change which belongs to eternal youth and vigor, these set foot upon the new world, and at once find themselves masters of the free, open way from sea to sea, while the dusky man of the forest at once falls into shadow, — a shadow that must steadily deepen for him, until all his kind are lost in final night. On the whole, we have here a picture in which the artist has shown great power. It is a fine specimen of what might properly be called historical landscape painting.

Different from these, and different from all others, is the phase of nature presented us in the characteristic pictures of Mr. J. R. Meeker. He appears to have been the first to discern, as he has certainly been the only one to successfully represent on canvas, the artistic possibilities of the swamps of our Southern States.





"BROOK IN THE WOODS."—[WORTHINGTON WHITTREDGE.]

gance and refinement rather than dash or originality; and somewhat the same observations would apply to the tender landscapes of James A. Suydam. In such dreamy, pleasant, but not very vigorous paintings as that of his "Valley of the Pemigewasset," Samuel L. Gerry has also attracted favorable attention.

The work of a genuine poet is apparent in the canvases of R. W. Hubbard. Repose and pensive harmoniousness of treatment characterize his simple and winsome if not stirring transcripts of the more familiar phases of our scenery. They are idyls in color. What Hubbard

has done for New England landscape, J. R. Meeker, of St. Louis, has attempted for the "lakes of the Atchafalaya, fragrant and thickly embowered with blossoming hedges of roses," and the live-oaks spreading their vast arms, like groined arches of Gothic cathedrals, festooned with the mystically trailing folds of the Spanish moss, along the lagoons of the Southwest, where the sequestered shores are haunted by the pelican and the gayly colored crane, and the groves are melodious with the rapturous lyrics of the mocking-bird, the improvisatore of the woods. If not always successful in the tone of his





LANDSCAPE COMPOSITION.—[R. W. HUBBARD.]

pictures, it may be conceded that Mr. Meeker has approached his subject with a reverent and poetic spirit, and has often rendered these scenes with much feeling and truth.

Still another aspect of our scenery has been reproduced with fidelity by W. T. Richards, of Philadelphia. We refer to the long reaches of silvery shore and the sand-dunes which are characteristic of many parts of our Atlantic coast. He has often painted woodland scenes with great patience, but, as it seems to us, with too much detail, and with greens which are open to a charge of being crude and violent. But in his beach effects Mr. Richards maintains an important posi-

tion, and if slightly mannered, has yet developed a style of subject and treatment which very effectively represents certain characteristic features of our solemn coasts. Some of his water-color paintings have scarcely been surpassed, as, for example, the noble representations of the bleak, snow-like, cedar-tufted dunes along the Jersey shore.

The extraordinary variety of the effects of American landscape is again shown by the gorgeousness of our autumnal foliage. It has been objected by some that it is too vivid for art purposes. We consider this a matter of individual taste. There is nothing more absurd or vain in trying to render certain effects of sunset, or of



Slaughter,  
Mo. St.

1697

Synchburg, Va  
Nov 22. 1879,

Nov 24/79,

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To change a photo  
of Corday,

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✓



Recd & Ackd  
Nov. 24.

1697

Lynchburg Va -  
Nov 22<sup>nd</sup> 1879

Mr Macleod

Dear Sir.

The Charlotte Carday  
Enclosed is the one you sent  
me through Mrs Rieckly.

I do not like it as well as two  
I selected at the Gallery myself.  
both of which were not quite  
so dark.

The face being toned of a  
paler shade, gave a greater  
look of pathos to the expression.  
A look of pallor, that was more  
touching. - This appears harsher.

Comparing them I found  
my opinion justified by the  
facts - so ask you to take  
the trouble to select another  
for me -



I do not like a light  
picture either - but I think  
on comparing half a dozen  
prints you will see the  
difference I mention & will  
be able to send me one that  
will give me more pleasure  
I moved no trouble you  
but having given the others away  
want to keep one myself  
that is entirely satisfactory -

(as far as a photo. can be  
of such an exquisite picture)

Please address me here

Yr. greatly oblige

Yrs. respy &c

M. H. Slaughter.



Rossiter

1698,

M<sup>rs</sup> J. R.

135 West 42<sup>d</sup> St.

New York.

Nov <sup>25</sup>/<sub>25</sub>/79

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Asks the condition of  
a painting "Jews in  
Captivity".

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✓



Recd. & Ackd  
Nov. 25.

Will W. M. Clerk, please  
inform M<sup>r</sup> Rosette, of the  
condition of the painting  
"Mrs in Captivity" when  
sent from your gallery in  
March 1872, whether, frame,  
& stretched were included  
in bill of lading, also?

Again, were the two  
paintings of Noah & Maria  
in your possession at that  
time, if so, what their  
condition? In replying



To the above questions at  
W<sup>o</sup> M<sup>o</sup> Clark's Enlist  
Commence, will greatly  
help by addressing to

M<sup>rs</sup> J. P. Rossiter

135 West 41<sup>st</sup> St

New York City



Henry M<sup>rs</sup>

1699

Dec 1. 1879,

Order for the old  
picture & Pedestal for  
Vase left here.

2

COLEMAN GALLERY OF ART.  
WASHINGTON, D. C.



1699

Mrs. Henry. expects to  
Mr Mc Doug will please send  
by express - the old picture & the  
Walnut pedestal - belonging to



Prof. Hennip's Pass — the  
Pass will be called for in a  
few days



Tupper J. B. J. 1700  
Washington  
Nov 3. 1879

A.A.  
Nov 6/79,

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With regard to the  
sale of engravings. the  
property of Dr. Van  
Marter. of Florence Italy.

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Cont on Rev Jy 12/80

✓



Corcoran Art Gallery  
 wishing to make a  
 purchase of this kind,  
 and if desired I  
 will obtain a full  
 description of this  
 Collection & have its  
 authenticity guaranteed  
 by the U. S. Consul at  
 Florence or any Com-  
 petent Art-Critic in  
 Florence whom you may  
 desire <sup>to have</sup> pass upon its  
 merits.

Very Respectfully  
 J. B. J. Tupper.

am 245  
 Com on Feb 19 1880

7  
 Treas. Department  
 Washington D.C.  
 Nov 3<sup>rd</sup> 1879

Board of Trustees;  
 Corcoran Art Gallery,  
 Washington D.C.

Gentlemen;  
 In the Sept. number  
 of Scribner's Magazine  
 there is a notice under  
 the title of "A word to  
 American Collectors"  
 of the Pope Gregory XVI  
 Collection of engravings  
 owned by Dr. Van Marter  
 of Florence, Italy.



It is the only such Collec-  
tion extant & its rarity  
makes it for an Art-  
Collection invaluable.

I am authorized by  
Dr. Van Marter to enter  
into negotiations for the  
sale of this Collection  
to the Worcester Art-  
Gallery if you wish  
to secure it.

Several parties in  
Boston & New York  
are endeavoring to  
get it in their Cities.

Dr. Van Marter is  
thinking of making

Washington his fu-  
ture residence &  
would prefer to  
dispose of the Col-  
lection to your  
Gallery.

The Engravings are  
in large volumes in  
expensive binding.

All who have seen  
the Collection agree  
that its merits are  
beyond praise.

Please inform me  
whether there is any  
likelihood of the